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ABSTRACT

The document presents multiple-choice exercises designed by the National Assessment of Educational Progress (NAEP) to measure the ability of students (ages 9 through 17) to recognize and describe various works of art. The objective is to provide classroom teachers easy access to released and tested art assessment materials. For each exercise, information is presented on objectives, time required, administration, photographic and source information, and age groups for which the exercise is most appropriate. Exercises and documentation are in loose leaf format to facilitate sorting and copying. Most exercises involve photographs of art works. The document is presented in three major sections. Section I reviews assessment procedures upon which the exercises are based and explains documentation which accompanies the exercises. Section II presents objectives used to develop the exercises (including that students should know about art and perceive and respond to various aspects of art), describes the content range of the exercises, and offers a directory of exercises. The final section, which comprises the bulk of the document, presents approximately 100 multiple-choice exercises. Students are directed to view photographs of art works and answer questions concerning major themes, quality, color intensity, and the importance of art to the human experience. (DB)

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MAY 29 1980

# THE SECOND ASSESSMENT OF ART, 1978-79

## RELEASED EXERCISE SET

No. 10-A-25

by the
National Assessment of Educational Progress

Education Commission of the States
Suite 700, 1860 Lincoln Street
Denver, Colorado 80295

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# INTRODUCTION

The purpose of this exercise set is to provide easy access to released exercises administered in the second National Assessment of Educational Progress (NAEP) art assessment, conducted in 1978-79. After each assessment, some of the exercises are kept confidential and used in subsequent assessments. The other exercises are released for use by interested educators.

Exercises and documentation are in loose-leaf format to facilitate the sorting and copying of exercise text. Exercises that do not involve photographs of artworks are in the public domain and may be used without restriction. Most of the art exercises, however, contain photographs of artworks. These artworks are not in the public domain; persons wishing to reproduce and use such photographs must obtain permission from the sources given in the exercise documentation.

This set contains a copy of each art released multiple-choice exercise. Documentation for each exercise includes basic reference numbers, exercise objective and subobjective classifications, total exercise times, administration, photographic and source information. Achievement data from the most current assessment, data on changes in performance from the previous assessment and information on exercises requiring written or drawn responses are not included here; they will be published in later reports. Detailed information about objectives is found in the art objectives booklet (Art Objectives, 1971), which is included with this loose-leaf set. Information about exercise development, administration, sampling and other procedures will be documented in the Procedural Handbook: 1978-79 Art Assessment (forthcoming).

Part 1 of this released exercise set briefly explains NAEP's assessment procedures and describes the documentation provided for the exercises. Part 2 includes the objectives and subobjectives used to develop and report the art exercises, a brief description of the content range of the affective exercises and a list of released exercises with timing information. Part 3 contains copies of all the released multiple-choice exercises and the related documentation.

Exhibit 1 shows the number of released art cognitive, affective and background exercises administered to various age groups.

EXHIBIT 1. Number of Released Cognitive, Affective and Background Exercises by Age Group and Combination of Age Groups

Cognitive Exercises (Objectives I, IV and V)

| | Age 9 | Age 13 | Age 17 | Total |
|---|---|---|---|---|
| Age 9 only | 0 | -- | -- | 0 |
| Age 13 only | -- | 0 | -- | 0 |
| Age 17 only | -- | -- | 6 | 6 |
| Ages 9 and 13 | 0 | 0 | -- | 0 |
| Ages 13 and 17 | -- | 6 | 6 | 6 |
| Ages 9, 13 and 17 | 8 | 8 | 8 | 8 |
| TOTAL | 8 | 14 | 20 | 20 |

Affective Exercises (Objective II)

| | | | | |
|---|---|---|---|---|
| Age 9 only | 1 | -- | -- | 1 |
| Age 13 only | -- | 0 | -- | 0 |
| Age 17 only | -- | -- | 0 | 0 |
| Ages 9 and 13 | 0 | 0 | -- | 0 |
| Ages 13 and 17 | -- | 6 | 6 | 6 |
| Ages 9, 13 and 17 | 21 | 21 | 21 | 21 |
| TOTAL | 22 | 27 | 27 | 28 |

Background Exercises

| | | | | |
|---|---|---|---|---|
| Age 13 only | -- | 1 | -- | 1 |
| Age 17 only | -- | -- | 1 | 1 |
| TOTAL | -- | 1 | 1 | 2 |

WORKS CITED


Art Objectives, 1974-75 Assessment. Denver, Colo.: National Assessment of Educational Progress, Education Commission of the States, 1971. ERIC no. ED 051 255. ISBN 0-89398-001-3.

Procedural Handbook: 1978-79 Art Assessment, Report 09-A-40, 1978-79 Assessment. Denver, Colo.: National Assessment of Educational Progress, Education Commission of the States (forthcoming).

PART 1

NATIONAL ASSESSMENT PROCEDURES AND
EXERCISE DOCUMENTATION

The exercises in this set were administered to three different age groups of students -- 9-year-olds, 13-year-olds and 17-year-olds attending school.[1] Most exercises were administered in booklets (packages) containing 30 to 35 exercises. Exercise packages were accompanied by paced audiotapes. The announcer read aloud the text and response options for each exercise and told respondents when to go on to the next exercise. The total administration time for each package, including introduction, sample exercise and background questions, was about 45 minutes.

Age groups and their assessment dates were as follows:

| Age Groups | Birthdates | Assessed During |
|---|---|---|
| 9-year-olds | January to December 1969 | January to February 1979 |
| 13-year-olds | January to December 1965 | October to December 1978 |
| 17-year-olds | October 1961 to September 1962 | March to May 1979 |

Each package of exercises was administered to a national sample of between 2,600 and 2,700 students; no student took more than one package. About 90% of the exercises were multiple-choice, with a machine-scorable oval to the left of each response choice. The remainder of the exercises were open-ended and required the respondent to make a drawing or write a short essay. This exercise set contains only the released multiple-choice exercises. Copies of the open-ended exercises, associated scoring guides used to categorize students' responses and data for these items will be available at a later time.

Each exercise is reproduced essentially as it was seen by the respondent. The oval for the correct answer to cognitive items has been darkened. Some exercises required three booklet pages. So that students could see the entire exercise at once, pages were designed to fold out; these items are designated by a page labelled "FOLDOUT." Each exercise is followed by a documentation page containing information about exercise administration. This information is described in Exhibit 2, using as a sample the documentation for Exercise R102024-62A-23.

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[1] During some years National Assessment has administered exercises to supplementary samples of 17-year-olds who were not in school. However, during the 1978-79 assessment, only 17-year-olds enrolled in school were sampled.

EXHIBIT 2. Sample Documentation Page

A. NAEP NO.: R-10 2024-62A-23

B. Objective: Perceive and Respond to Aspects of Art

Aspects of art are defined as: sensory qualities of color, line, shape and texture; compositional elements such as structure, space, design, balance, movement, placement, closure, contrast and pattern; expressive qualities such as mood, feeling and emotion; subject matter, including (1) objects, themes (the general subject of a work, i.e., landscape of battle scene), events and ideas (general presymbolic meanings) and (2) symbols and allegories; and expressive content, which is a unique fusion of the foregoing aspects.

Subobjective: Go beyond the recognition of subject matter to the perception and description of formal qualities and expressive content (the combined effect of the subject matter and the specific visual form that characterizes a particular work of art).

C. Exercise Type: Multiple-Choice

| | | |
|---|---|---|
| E. Overlap: | 13 | 17 |
| 1978-79 Package-Exercise: | 13-10 | 13-10 |
| F. Total Time in Seconds: | 57 | 58 |

G. Source Information:

Stimulus painting: Jean Baptiste Camille Corot. Island of San Bartolomeo, Rome. Courtesy of the Museum of Fine Arts, Boston. Harriet Otis Cruft Fund.

Painting A: Vincent Van Gogh. Stairway at Auvers. 1890. Oil on canvas, 20 x 28". Courtesy of the St. Louis Art Museum.

Painting B: Homer Dodge Martin. Harp of the Winds: A View on the Seine. 1895. Oil on canvas, 20 3/4 x 40 3/4". Courtesy of the Metropolitan Museum of Art, New York. Gift of Several Gentlemen, 1897.

Painting C: Marjorie Phillips. The Sun at Twilight. 1959. Oil on canvas, 34 x 24". Courtesy of the Phillips Collection, Washington, D.C.

Painting D: Rockwell Kent. Winter. 1907. Oil on canvas, 33 7/8 x 44". Courtesy of the Metropolitan Museum of Art, New York. George A. Hearn Fund, 1917.

## Explanation of Documentation Page

### A. Exercise Number

The exercise number contains up to 15 characters beginning with the letter R or U. The first letter indicates whether the exercise is released (R) or unreleased (U). All exercises in this set are released and hence have an R in the left-most position.

The six-character number following the released/unreleased designation is a unique item identification number used by National Assessment to reference data and documentation for each exercise. The first character in the number indicates the major objective that the item is designed to measure: "1" = Objective I, "2" = Objective II, and so forth. The third character in this number indicates the subobjective being measured under the major objective: "1" = Subobjective A, "2" = Subobjective B, and so on. The fifth and sixth characters are unique numbers given to each exercise.

The next set of three characters indicates when and how many times the exercise was administered. The first character in this set indicates the first assessment year that the exercise was administered; in this case, the "6" means the 6th assessment year of National Assessment, which was 1974-75. The second character indicates the number of assessments in which the item has been used; in this case, the item has appeared in two assessments. The third character gives the latest assessment in which the exercise was used. The "A" in this case indicates the 10th assessment year, which was 1978-79. All of the released exercises in this set were administered in both 1974-75 and 1978-79; thus, all have "62A" designations.

The final set of characters indicates the age levels to which the exercise was administered. The following code is used: "1" = age 9; "2" = age 13; "3" = age 17; "12" = ages 9 and 13; "23" = ages 13 and 17; "123" = ages 9, 13 and 17. Thus, the "23" in the example means the item was answered by 13- and 17-year-olds.

### B. Objective, Subobjective

These are statements of the objective and subobjective that the item is designed to measure. See Art Objectives (1971) or Part 2 of this released exercise set for a complete listing of the art objectives. Two exercises in this set are not referenced to any objective. These exercises are R000001-62A-3 and R000002-62A-2. Both of these exercises ask students for background information concerning art activities.

### C. Exercise Type

This line indicates whether the exercise is a drawing exercise, a short-answer exercise or a multiple-choice exercise; in this exercise set,

only multiple-choice exercises are included.

D. Age Difference *(not shown in Exhibit 2)*

On some exercises measuring Objective II, 13- and 17-year-olds were given five response alternatives (e.g., strongly agree, agree, undecided, disagree, strongly disagree; definitely yes, yes, undecided, no, definitely no), while 9-year-olds responded to only the center three alternatives (e.g., agree, undecided, disagree; yes, undecided, no). These exercises are indicated by a line titled "Age Difference."

E. Overlap and 1978-79 Package-Exercise

The overlap line shows the age group(s) to which the exercise was administered. In this case, the exercise was administered to 13- and 17-year-olds. The "1978-79 Package-Exercise" line indicates the item booklet (package) number and the number of the exercise in the booklet for the 1978-79 assessment. In this case, the exercise was the 10th exercise in booklet 13 for both ages 13 and 17.

F. Total Time in Seconds

The total time in seconds allowed for the administration of the exercise is given for each applicable age level. This time includes the time allotted for the paced audiotape to read the stimulus and response options and the time allowed for students to respond to the item. In this case, 57 and 58 total seconds were allowed at ages 13 and 17, respectively. Exercise times for the same exercise may vary across ages both because different ages may require different amounts of time and because tapes for each age group were recorded separately, which may introduce small variations.

G. Source Information

The source information gives the source of any copyrighted materials used in the exercise. The sources are referenced to the stimulus or response options as appropriate. Persons wishing to use exercises containing copyrighted materials must contact the appropriate sources for permission since National Assessment's permission applies only to National Assessment's use.

H. Administration Notes *(not shown in Exhibit 2)*

Occasionally, statements were read by the announcer that were not included in the exercise text. Such statements are described in the administration notes. For instance, when a number of questions with "yes," "no," "I don't know" response options appear on the same page, the announcer informed

the students that "yes," "no" and "I don't know" would not be read aloud for each question. These statements were included in the total time allowed for an exercise.

## WORK CITED

Art Objectives, 1974-75 Assessment. Denver, Colo.: National Assessment of Educational Progress, Education Commission of the States, 1971. ERIC no. ED 051 255. ISBN 0-89398-001-3.

PART 2

THE ART OBJECTIVES

The objectives for National Assessment's 1978-79 art assessment are identical to the objectives for the 1974-75 assessment. Some revisions to the objectives were thought to be desirable by National Assessment's art consultants; however, restricted funding and lack of developmental time made revision impractical. The art objectives and subobjectives are listed below. The art objectives booklet (Art Objectives, 1971) presents examples of specific behaviors that might be expected of each age group with respect to these objectives. Objectives I, IV and V involve cognitive measures; Objective II involves affective measures, and Objective III deals with producing art.

The number of released exercises in this set designed to measure each objective and subobjective appears in parentheses to the left of the particular objective and subobjective. Objective III involves the production of art and does not include any multiple-choice items; therefore, no exercises measuring this objective are included in this released exercise set.

Art Objectives

(5) I. Perceive and Respond to Aspects of Art

Aspects of art are defined as: sensory qualities of color, line, shape and texture; compositional elements such as structure, space, design, balance, movement, placement, closure, contrast and pattern; expressive qualities such as mood, feeling and emotion; subject matter, including (1) objects, themes (the general subject of a work, i.e., landscape or battle scene), events and ideas (general presymbolic meanings) and (2) symbols and allegories; and expressive content, which is a unique fusion of the foregoing aspects.

(2) A. Recognize and describe the subject-matter elements of works of art

(3) B. Go beyond the recognition of subject-matter to the perception and description of formal qualities and expressive content (the combined effect of the subject matter and the specific visual form that characterizes a particular work of art)

(28) II. Value Art as an Important Realm of Human Experience

(6) A. Be affectively oriented toward art

(4) B. Participate in activities related to art

(8) C. Express reasonably sophisticated conceptions about and positive attitudes toward art and artists

(8) D. Demonstrate an open-mindedness toward different forms and styles of art

(2) E. Demonstrate an open-mindedness toward artistic experimentation

(0) III. Produce Works of Art *(No exercises for this objective are included in this released exercise set.)*

A. Produce original and imaginative works of art

B. Express visual ideas fluently

C. Produce works of art with a particular composition, subject matter, expressive character or expressive content

D. Produce works of art that contain various visual conceptions

E. Demonstrate knowledge and application of media, tools, techniques and forming processes

(12) IV. Know About Art

(3) A. Recognize major figures and works in the history of art and understand their significance. (Significance as it is used here refers to such things as works of art that began new styles, markedly influenced subsequent works, changed the direction of art, contained visual and technical discoveries, expressed particularly well the spirit of their age, and those considered to be major works of major artists.)

(1) B. Recognize styles of art, understand the concept of style and analyze works of art on the basis of style

(8) C. Know the history of man's art activity and understand the relation of one style or period to other styles and periods

(0) D. Distinguish between factors of a work of art that relate principally to the personal style of the artist and factors that relate to the stylistic period or the entire age

(0) E. Know and recognize the relationships that existed between art and the other disciplines of the humanities (literature, music and particularly the history of ideas and philosophy) during a given period

(3) V. Make and Justify Judgments About the Aesthetic Merit and Quality of Works of Art

Statements of aesthetic quality are those that characterize the various aspects of a work of art, while statements of aesthetic merit are assertions about the degree of goodness or badness of the work. Justifications of aesthetic merit are based on criteria such as the degree to which the work is integrated and whether contact with the work results in a vivid and fused experience.

(0) A. Make and justify judgments about aesthetic merit

(0) B. Make and justify judgments about aesthetic quality

(2) C. Apply specific criteria in judging works of art

(1) D. Know and understand criteria for making aesthetic judgments

## Affective Exercises

The exercises measuring the affective domain were generated from the specifications implied in Objective II. An effort was made to include a wide range of artworks as stimuli for these items, combined with positive, neutral and negative statements about the artworks. Thus, both very modern and very traditional works of art were presented with these three types of statements. Data from these items should provide a comprehensive picture of how students in each age group view art in a very global sense.

## Exercise Times by Age

Table 1 lists the exercises published in this set by NAEP identification number order. Exercises are presented by NAEP identification number order in Part 3 of this set. The table also shows the ages at which the exercise was administered and the total amount of time allowed at each age level.

## WORK CITED

Art Objectives, 1974-75 Assessment. Denver, Colo.: National Assessment of Educational Progress, Education Commission of the States, 1971. ERIC no. ED 051 255. ISBN 0-89398-001-3.

TABLE 1. 1978-79 Released Art Exercises in This Set, With Time

| Exercise Number | 1978-79 Total Exercise Time in Seconds | | |
|---|---|---|---|
| | Age 9 | Age 13 | Age 17 |
| **Background Questions** | | | |
| R000001 | | | 70 |
| R000002 | | 33 | |
| **Objective I** | | | |
| R101006 | | 54 | 54 |
| R101019 | 64 | 32 | 30 |
| R102024 | | 57 | 58 |
| R102041 | | 62 | 62 |
| R102061 | 54 | 53 | 38 |
| **Objective II** | | | |
| R201011 | 24 | 24 | 24 |
| R201013 | 17 | 27 | 26 |
| R201021 | 22 | 24 | 25 |
| R201026 | 19 | 23 | 22 |
| R201029 | 18 | 22 | 22 |
| R201031 | 19 | 22 | 22 |
| R202001 | 52 | 42 | 32 |
| R202002 | | 106 | 99 |
| R202003 | | 66 | 92 |
| R202005 | 82 | | |
| R203009 | | 22 | 24 |
| R203010 | | 31 | 29 |
| R203012 | | 32 | 30 |
| R203039 | | 29 | 29 |
| R203046 | 22 | 26 | 24 |
| R203047 | 22 | 26 | 25 |
| R203048 | 25 | 27 | 26 |
| R203050 | 23 | 25 | 24 |
| R204004 | 23 | 28 | 26 |
| R204007 | 23 | 26 | 25 |
| R204008 | 24 | 28 | 26 |
| R204010 | 23 | 26 | 25 |
| R204011 | 22 | 26 | 26 |
| R204021 | 23 | 26 | 26 |
| R204024 | 28 | 31 | 32 |
| R204030 | 29 | 35 | 32 |
| R205012 | 26 | 30 | 29 |
| R205018 | 25 | 32 | 30 |

TABLE 1 *(continued).* 1978-79 Released Art Exercises in This Set, With Time

| Exercise Number | 1978-78 Total Exercise Time in Seconds | | |
|---|---|---|---|
| | Age 9 | Age 13 | Age 17 |
| | **Objective IV** | | |
| R401004 | 31 | 33 | 32 |
| R401005 | 38 | 40 | 38 |
| R401019 | 42 | 41 | 41 |
| R402012 | | 31 | 31 |
| R403036 | | 31 | 29 |
| R403037 | | 27 | 28 |
| R403054 | | | 36 |
| R403068 | | | 72 |
| R403081 | | | 39 |
| R403083 | | | 29 |
| R403090 | 25 | 25 | 23 |
| R403096 | | | 36 |
| | **Objective V** | | |
| R503014 | 32 | 32 | 32 |
| R503043 | | | 58 |
| R504008 | 32 | 31 | 32 |

PART 3

1978-79 RELEASED MULTIPLE-CHOICE ART EXERCISES
AND DOCUMENTATION

000001-3

A. Please indicate in which of the following years you took art classes in school.

| | Yes | No | I don't know. |
|---|---|---|---|
| Seventh grade | ⬭ | ⬭ | ⬭ |
| Eighth grade | ⬭ | ⬭ | ⬭ |
| Ninth grade | ⬭ | ⬭ | ⬭ |
| Tenth grade | ⬭ | ⬭ | ⬭ |
| Eleventh grade | ⬭ | ⬭ | ⬭ |
| Twelfth grade | ⬭ | ⬭ | ⬭ |

B. Are you currently enrolled in an art class?

⬭ Yes ⬭ No ⬭ I don't know.

DOCUMENTATION PAGE

NAEP #: R 000001-62A-3

Objective: NO OBJECTIVE REFERENT; GENERAL ART CURRICULUM SURVEY INFORMATION.

Subobjective: None

Exercise Type: Multiple Choice

Multiple Packages: Age 17: Also appeared in 12-26, 13-30, 14-21

Overlap: 17
1978-79 Package-Exercise: 11-14

Total Time in Seconds: 70

Administration Notes: "Each part of this exercise has three answer choices: Yes, No, and I don't know. For this exercise, I will not read the answer choices to you."

000002-2

A. Did you take an art class in school last year?

⬭ Yes ⬭ No ⬭ I don't know.

B. Are you taking an art class during this school year?

⬭ Yes ⬭ No ⬭ I don't know.

DOCUMENTATION PAGE

NAEP #: R 000002-62A-2

Objective: NO OBJECTIVE REFERENT; GENERAL ART CURRICULUM SURVEY INFORMATION.

Subobjective: None

Exercise Type: Multiple Choice

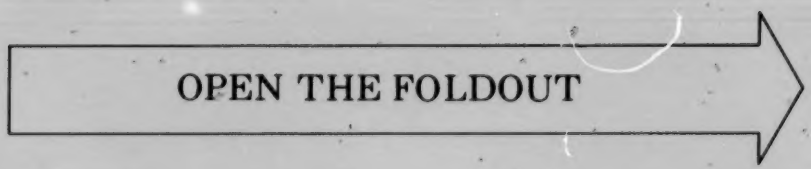
Multiple Packages: Age 13: Also appeared in 11-14, 12-23, 13-27

Overlap: 1978-79 Package-Exercise: 13 / 10-17

Total Time in Seconds: 33

Administration Notes: "Each part of this exercise has three answer choices: Yes, No, and I don't know. I will not read the answer choices to you. After I read each part of the exercise, fill in the oval under the answer you choose."

FOLDOUT



101006-2,3

A.

B.

C.

D.

101006-2,3

Open the foldout. Look at the painting on this page and the four paintings on the foldout. "Theme" refers to the basic subject of a work of art. The "theme" of the painting on this page is MOST like which ONE of the paintings on the foldout? Fill in only ONE oval.

- ⬭ Painting A
- ⬭ Painting B
- ⬬ Painting C
- ⬭ Painting D
- ⬭ I don't know.

DOCUMENTATION PAGE

NAEP #: R 101006-62A-23

Objective: PERCEIVE AND RESPOND TO ASPECTS OF ART

Aspects of art are defined as: sensory qualities of color, line, shape, and texture; compositional elements such as structure, space, design, balance, movement, placement, closure, contrast, and pattern; expressive qualities such as mood, feeling, and emotion; subject matter, including (1) objects, themes (the general subject of a work, i.e., landscape or battle scene), events, and ideas (general presymbolic meanings) and (2) symbols and allegories; and expressive content, which is a unique fusion of the foregoing aspects.

Subobjective: Recognize and describe the subject matter elements of works of art.

Exercise Type: Multiple Choice

| Overlap: 1978-79 Package-Exercise: | 13 13-07 | 17 13-07 |
|---|---|---|
| Total Time in Seconds: | 54 | 54 |

Source Information:

Stimulus painting
Jan Steen. The Eve of St. Nicholas. c. 1660-65. 32 1/4 x 27 3/4". Courtesy of the Rijksmuseum, Amsterdam.

Painting A
Jan Van Eyck. St. Jerome in His Study. Courtesy of the Detroit Institute of Art.

Painting B
Claude Lorrain. A Pastoral. Oil on copper, 15 1/2 x 21". Courtesy of the Yale University Art Gallery.

Painting C
Pieter de Hooch. Courtyard of a Dutch House. Courtesy of the Trustees of the National Gallery, London.

Painting D
Willem Claesz. Still Life. c. 1630. Oil on panel, 19 1/16 x 30 1/8". Courtesy of the Art Institute of Chicago.

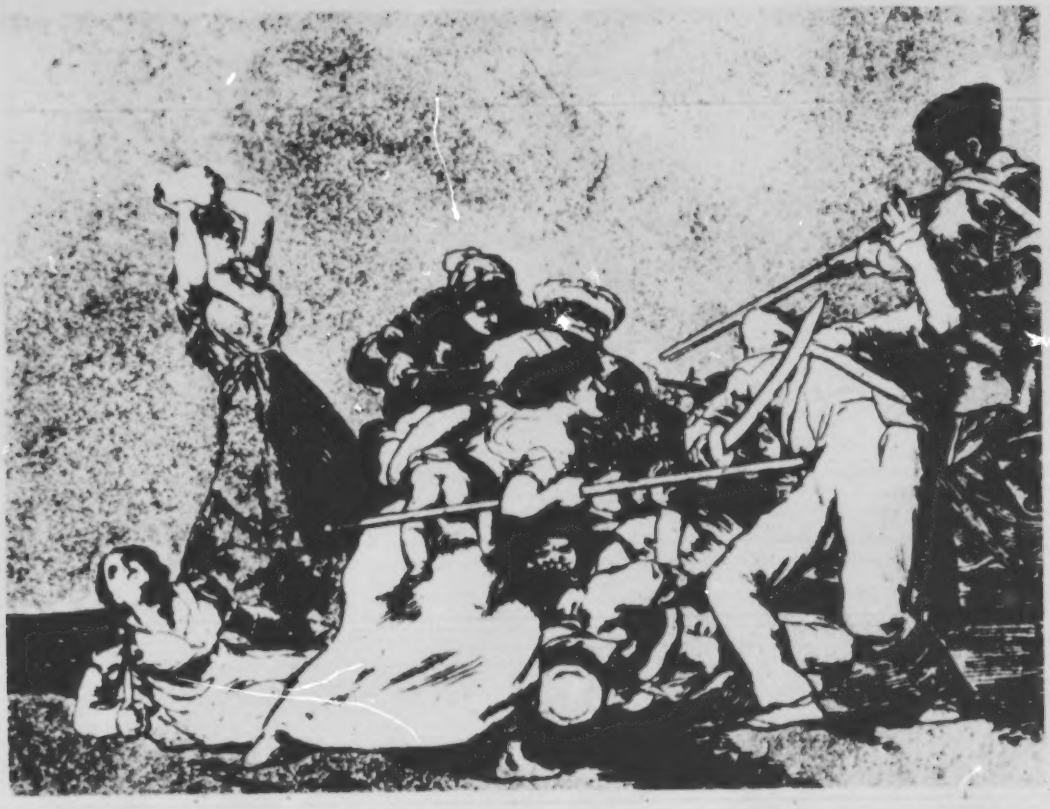
101019-1,2,3

Look at the works of art on the next page. The MAIN IDEA of these two works of art is similar because they both show

- ⬭ people.
- ⬭ slavery.
- ⬬ war.
- ⬭ weapons.

- ⬭ I don't know.

101019-1,2,3



## DOCUMENTATION PAGE

**NAEP #:** R 101019-62A-123

**Objective:** PERCEIVE AND RESPOND TO ASPECTS OF ART

Aspects of art are defined as: sensory qualities of color, line, shape, and texture; compositional elements such as structure, space, design, balance, movement, placement, closure, contrast, and pattern; expressive qualities such as mood, feeling, and emotion; subject matter, including (1) objects, themes (the general subject of a work, i.e., landscape or battle scene), events, and ideas (general presymbolic meanings) and (2) symbols and allegories; and expressive content, which is a unique fusion of the foregoing aspects.

**Subobjective:** Recognize and describe the subject matter elements of works of art.

**Exercise Type:** Multiple Choice

| Overlap: 1978-79 Package-Exercise: | 9 11-25 | 13 12-08 | 17 12-09 |
|---|---|---|---|
| Total Time in Seconds: | 64 | 32 | 30 |

Source Information:

Second page, top
Francisco Jose de Goya y Lucientes. Y son fieras. (And They are Wild Beasts). Etching, 5 1/4 x 7". Numerous Collections.

Second page, bottom
Pablo Picasso. Guernica. 1937. Oil on canvas, 11'6" x 25'8". On extended loan to the Museum of Modern Art, New York, from the artist.

# FOLDOUT

OPEN THE FOLDOUT

A.

B.

C.

D.

Open the foldout. Look at the painting on this page and the four paintings on the foldout. The painting above seems solid and stable. Its forms are three-dimensional. Which ONE painting on the foldout comes closest to having this same quality? Fill in only ONE oval.

- ⬭ Painting A
- ⬭ Painting B
- ⬭ Painting C
- ⬬ Painting D

- ⬭ I don't know.

DOCUMENTATION PAGE

NAEP #: R 102024-62A-23

Objective: PERCEIVE AND RESPOND TO ASPECTS OF ART

Aspects of art are defined as: sensory qualities of color, line, shape, and texture; compositional elements such as structure, space, design, balance, movement, placement, closure, contrast, and pattern; expressive qualities such as mood, feeling, and emotion; subject matter, including (1) objects, themes (the general subject of a work, i.e., landscape or battle scene), events, and ideas (general presymbolic meanings) and (2) symbols and allegories; and expressive content, which is a unique fusion of the foregoing aspects.

Subobjective: Go beyond the recognition of subject matter to the perception and description of formal qualities and expressive content (the combined effect of the subject matter and the specific visual form that characterizes a particular work of art).

Exercise Type: Multiple Choice

| | 13 | 17 |
|---|---|---|
| Overlap: 1978-79 Package-Exercise: | 13-10 | 13-10 |
| Total Time in Seconds: | 57 | 58 |

Source Information:

Stimulus painting
Jean Baptiste Camille Corot. Island of San Bartolomeo, Rome. Courtesy of the Museum of Fine Arts, Boston. Harriet Otis Cruft Fund.

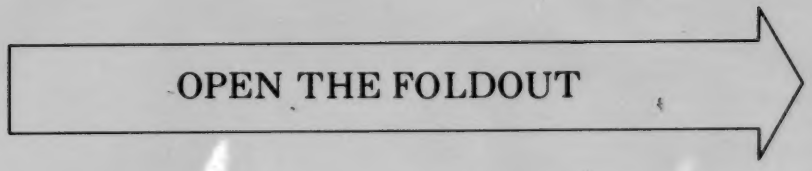
Painting A
Vincent van Gogh. Stairway at Auvers. 1890. Oil on canvas, 20 x 28". Courtesy of the St. Louis Art Museum.

Painting B
Homer Dodge Martin. Harp of the Winds: A View on the Seine. 1895. Oil on canvas, 28 3/4 x 40 3/4". Courtesy of the Metropolitan Museum of Art, New York. Gift of Several Gentlemen, 1897.

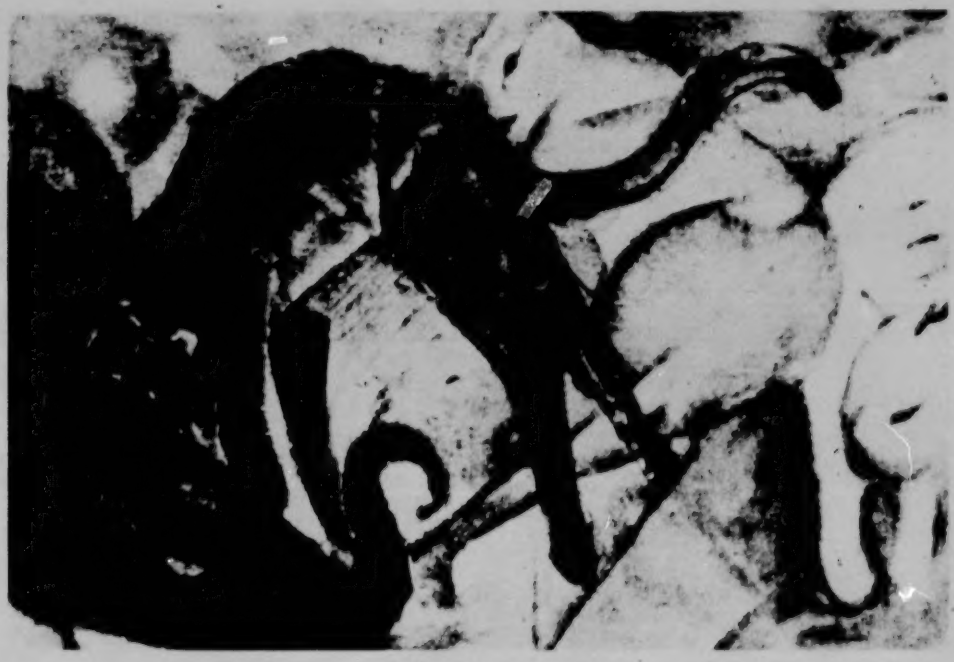
Painting C
Marjorie Phillips. The Sun at Twilight. 1959. Oil on canvas, 34 x 24". Courtesy of the Phillips Collection, Washington, D.C.

Painting D
Rockwell Kent. Winter. 1907. Oil on canvas, 33 7/8 x 44". Courtesy of the Metropolitan Museum of Art, New York. George A. Hearn Fund, 1917.

# FOLDOUT



A.



B.

C.

D.

102041-2,3

Open the foldout. Look at the four paintings on the foldout. The "composition" of a work of art refers to the way shapes are arranged. Which one of the four works of art on the foldout has a "composition" that is MOST DIFFERENT from the other three? Fill in only ONE oval.

- ⬭ Painting A
- ⬭ Painting B
- ⬬ Painting C
- ⬭ Painting D

- ⬭ I don't know.

NAEP #: R 102041-62A-23

Objective: PERCEIVE AND RESPOND TO ASPECTS OF ART

Aspects of art are defined as: sensory qualities of color, line, shape, and texture; compositional elements such as structure, space, design, balance, movement, placement, closure, contrast, and pattern; expressive qualities such as mood, feeling, and emotion; subject matter, including (1) objects, themes (the general subject of a work, i.e., landscape or battle scene), events, and ideas (general presymbolic meanings) and (2) symbols and allegories; and expressive content, which is a unique fusion of the foregoing aspects.

Subobjective: Go beyond the recognition of subject matter to the perception and description of formal qualities and expressive content (the combined effect of the subject matter and the specific visual form that characterizes a particular work of art).

Exercise Type: Multiple Choice

| Overlap: 1978-79 Package-Exercise: | 13 12-07 | 17 12-08 |
|---|---|---|
| Total Time in Seconds: | 62 | 62 |

Source Information:

Painting A
Franz Marc. Cats. 1913. Canvas, 17 1/2 x 26 1/4". Courtesy of the Galerie Stangl, Munich.

Painting B
Franz Marc. Blue Horses. 1911. Oil on canvas, 41 1/4 x 71 1/2". Collection, The Walker Art Center, Minneapolis.

Painting C
Franz Marc. Blue Roe. 1914. Tempera, 8 5/8 x 6 1/2". Courtesy of the Galerie Stangl, Munich.

Painting D
Franz Marc. The Two Cats. 1912. Oil on canvas, 30 3/4 x 38 1/2". Courtesy of the Kunstmuseum, Basel, Switzerland.

Which statement best describes the MAIN IDEA shown or expressed by everything in the painting?

- ⬬ There is a violent, uneasy feeling about the picture.
- ⬭ The house is in a bad rain storm.
- ⬭ The tree that bends will make it through the storm.
- ⬭ Birds are being blown in a storm.

- ⬭ I don't know.

DOCUMENTATION PAGE

NAEP #: R 102061-62A-123

Objective: PERCEIVE AND RESPOND TO ASPECTS OF ART

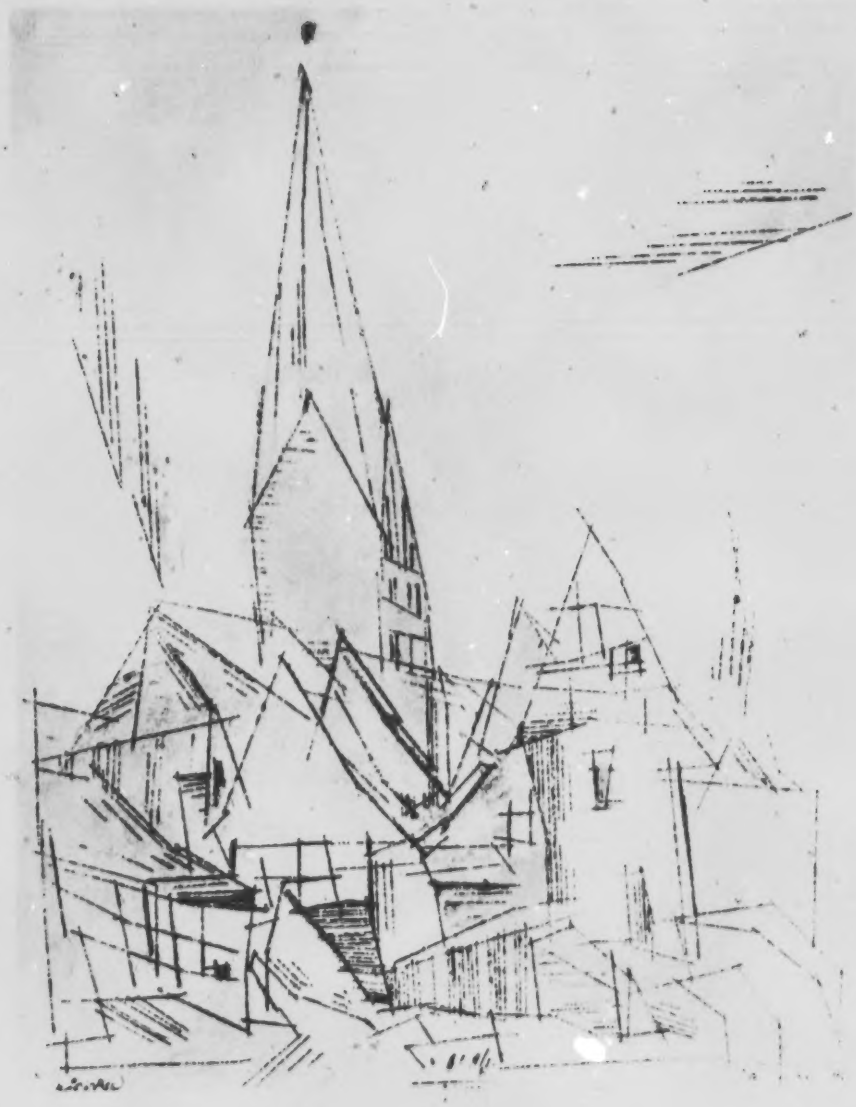
Aspects of art are defined as: sensory qualities of color, line, shape, and texture; compositional elements such as structure, space, design, balance, movement, placement, closure, contrast, and pattern; expressive qualities such as mood, feeling, and emotion; subject matter, including (1) objects, themes (the general subject of a work, i.e., landscape or battle scene), events, and ideas (general presymbolic meanings) and (2) symbols and allegories; and expressive content, which is a unique fusion of the foregoing aspects.

Subobjective: Go beyond the recognition of subject matter to the perception and description of formal qualities and expressive content (the combined effect of the subject matter and the specific visual form that characterizes a particular work of art).

Exercise Type: Multiple Choice

| Overlap: 1978-79 Package-Exercise: | 9<br>09-09 | 13<br>13-08 | 17<br>13-08 |
|---|---|---|---|
| Total Time in Seconds: | 54 | 53 | 38 |

Source Information:
Charles Burchfield. The East Wind. 1918. Watercolor, 17 1/2 x 21 5/8". Courtesy of The Albright-Knox Gallery, Buffalo, New York. Bequest of A. Conger Goodyear.



Do you think it's important for you to look at drawings like this?

- ⬭ Definitely yes
- ⬭ Yes
- ⬭ Undecided
- ⬭ No
- ⬭ Definitely no

DOCUMENTATION PAGE

NAEP #: R 201011-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Be affectively oriented toward art.

Exercise Type: Multiple Choice

Age Difference: Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9 10-17 | 13 13-21 | 17 13-24 |
|---|---|---|---|
| Total Time in Seconds: | 24 | 24 | 24 |

Source Information:
Lyonel Feininger. St. Johannes, Lueneburg. 1947. Ink and watercolor, 18 x 14 1/8". Courtesy of the University of Iowa Museum of Art. Purchase.

It's a waste of time to look at this sculpture.

- ⬭ Strongly agree
- ⬭ Agree
- ⬭ Undecided
- ⬭ Disagree
- ⬭ Strongly disagree

DOCUMENTATION PAGE

NAEP #: R 201013-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Be affectively oriented toward art.

Exercise Type: Multiple Choice

Age Difference: Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9 11-27 | 13 13-15 | 17 13-17 |
|---|---|---|---|
| Total Time in Seconds: | 17 | 27 | 26 |

Source Information:

Claes Oldenburg. Two Cheeseburgers, with Everything (Dual Hamburgers). 1962. Burlap soaked in plaster, painted with enamel, 7 x 14 3/4 x 8 5/8". Collection, the Museum of Modern Art, New York. Philip Johnson Fund.

Do you think it's important for you to look at masks like this?

- ⬭ Definitely yes
- ⬭ Yes
- ⬭ Undecided
- ⬭ No
- ⬭ Definitely no

## DOCUMENTATION PAGE

**MARP #:** R 201021-62A-123

**Objective:** VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

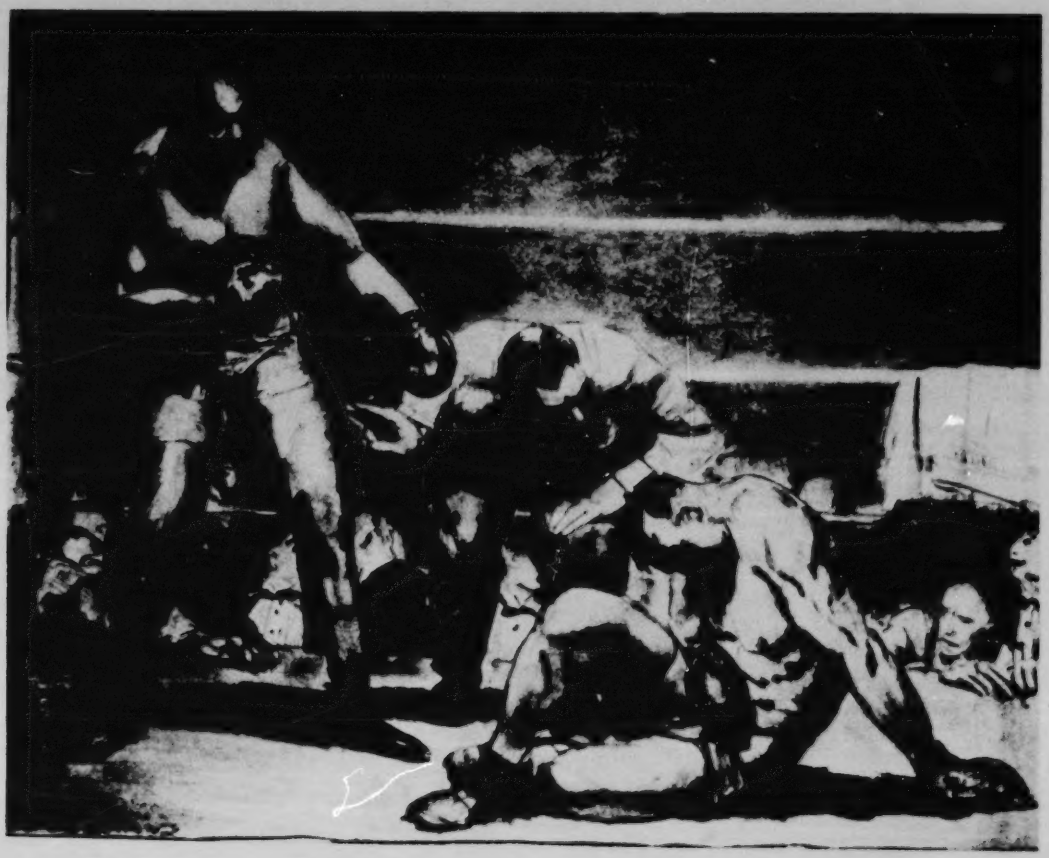
**Subobjective:** Be affectively oriented toward art.

**Exercise Type:** Multiple Choice

**Age Difference:** Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9<br>09-02 | 13<br>12-18 | 17<br>12-21 |
|---|---|---|---|
| Total Time in Seconds: | 22 | 24 | 25 |

Source Information:
African, Balumbo Tribe, Gabon. Mask. Wood painted white, 12 x 8 x 7 1/2". Courtesy of the University of Iowa Museum of Art. Purchase, Mark Ranney Memorial Fund.



Do you enjoy looking at this painting?

- ⬭ Definitely yes
- ⬭ Yes
- ⬭ Undecided
- ⬭ No
- ⬭ Definitely no

DOCUMENTATION PAGE

NAEP #: R 201026-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Be affectively oriented toward art.

Exercise Type: Multiple Choice

Age Difference: Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9 11-26 | 13 12-19 | 17 12-22 |
|---|---|---|---|
| Total Time in Seconds: | 19 | 23 | 22 |

Source Information:
George Bellows. Countdown (The White Hope). 1921. Lithograph on paper pasted to cardboard, 15 x 18 11/16". Courtesy of the University of Iowa Museum of Art. Gift of Mr. & Mrs. Owen Elliott.

Do you enjoy looking at this print?

- ⬭ Definitely yes
- ⬭ Yes
- ⬭ Undecided
- ⬭ No
- ⬭ Definitely no

DOCUMENTATION PAGE

NAEP #: R 201029-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Be affectively oriented toward art.

Exercise Type: Multiple Choice

Age Difference: Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9 11-10 | 13 12-17 | 17 12-20 |
|---|---|---|---|
| Total Time in Seconds: | 18 | 22 | 22 |

Source Information:
Nagahide Yarakusai. The Actor Sawamura Tanosuke in a Female Role. c. 1806. Color woodset, fan print, 10 5/8 x 10 3/8". Courtesy of the University of Iowa Museum of Art. Purchase, Mark Ranney Memorial Fund.

201031-1,2,3

DOCUMENTATION PAGE

NAEP #: R 201031-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Be affectively oriented toward art.

Exercise Type: Multiple Choice

Age Difference: Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9 11-23 | 13 13-22 | 17 13-25 |
|---|---|---|---|
| Total Time in Seconds: | 19 | 22 | 22 |

Source Information:
African, Warenga Tribe, Congo. Mask. Wood with raffia, 5 x 2 1/2 x 1 1/2". Courtesy of the University of Iowa Museum of Art. Gift of Mr. Alan Wardwell.

202001-1,2,3

The works of artists are shown in art museums and art galleries. How often have you visited art museums or art galleries?

- ⬭ Never
- ⬭ One time
- ⬭ About five times
- ⬭ About ten times
- ⬭ Fifteen or more times

DOCUMENTATION PAGE

NAEP #: R 202001-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Participate in activities related to art.

Exercise Type: Multiple Choice

Multiple Packages:
Age 9: Also appeared in 10-18, 11-28
Age 13: Also appeared in 11-04, 12-21, 13-25
Age 17: Also appeared in 12-24, 13-28, 14-18

| Overlap: 1978-79 Package-Exercise: | 9 09-12 | 13 10-15 | 17 11-08 |
|---|---|---|---|
| Total Time in Seconds: | 52 | 42 | 32 |

202002- 2,3

Outside of school, what kinds of art work do you do? Tell whether you do each of the following things outside of school.

| | | Yes | No | I don't know. |
|---|---|---|---|---|
| A. | Drawing | ⬭ | ⬭ | ⬭ |
| B. | Painting | ⬭ | ⬭ | ⬭ |
| C. | Making pictures by cutting and pasting paper, cloth and scrap materials | ⬭ | ⬭ | ⬭ |
| D. | Carving or modeling in wood, stone, clay, metal or plastic | ⬭ | ⬭ | ⬭ |
| E. | Print-making such as block printing, silk screening, etching | ⬭ | ⬭ | ⬭ |
| F. | Making pottery, ceramics or mosaics | ⬭ | ⬭ | ⬭ |
| G. | Weaving, macrame or knot-tying, or needlework such as embroidery, needlepoint, knitting, crocheting | ⬭ | ⬭ | ⬭ |
| H. | Making photographs or films | ⬭ | ⬭ | ⬭ |
| I. | Making jewelry | ⬭ | ⬭ | ⬭ |
| J. | Creating designs or plans for things like clothes, toys, cars, houses, furniture | ⬭ | ⬭ | ⬭ |

DOCUMENTATION PAGE

NAEP #: R 202002-62A-23

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Participate in activities related to art.

Exercise Type: Multiple Choice

Multiple Packages: Age 13: Also appeared in 11-02, 12-24, 13-28
Age 17: Also appeared in 12-27, 13-31, 14-19

| Overlap: 1978-79 Package-Exercise: | 13 10-10 | 17 11-01 |
|---|---|---|
| Total Time in Seconds: | 106 | 99 |

Administration Notes: "Each part of this exercise has three answer choices: Yes, No, and I don't know. I will not read the answer choices to you. After I read each part of the exercise, fill in the oval under the answer you choose."

202003-2,3

A. Original works of art are such things as paintings, drawings, sculpture, ceramic pieces, jewelry, hand-signed prints, weaving or any other work actually made by an artist.

Do you collect original works of art?

⬭ Yes

⬭ No

⬭ I don't know.

B. Reproductions of art works are copies of original art works.

Do you collect reproductions of works of art?

⬭ Yes

⬭ No

⬭ I don't know.

C. Antiques are old objects such as furniture, glassware, rugs and toys.

Do you collect antiques?

⬭ Yes

⬭ No

⬭ I don't know.

DOCUMENTATION PAGE

NAEP #: R 202003-62A-23

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Participate in activities related to art.

Exercise Type: Multiple Choice

Age Difference: Thirteen-year-olds were not given Part C.

Multiple Packages: Age 13: Also appeared in 11-13, 12-22, 13-26
Age 17: Also appeared in 12-25, 13-29, 14-20

| Overlap: 1978-79 Package-Exercise: | 13 10-16 | 17 11-13 |
|---|---|---|
| Total Time in Seconds: | 66 | 92 |

202005-1

Outside of school, what kinds of art work do you do? Tell whether you do each of the following things.

A. Outside of school, do you draw?

- ⬭ Yes
- ⬭ No
- ⬭ I don't know.

B. Outside of school, do you paint?

- ⬭ Yes
- ⬭ No
- ⬭ I don't know.

C. Outside of school, do you make collages by cutting and pasting paper, cloth and scrap materials?

- ⬭ Yes
- ⬭ No
- ⬭ I don't know.

D. Outside of school, do you carve or make models with wood, stone, clay, metal or plastic?

- ⬭ Yes
- ⬭ No
- ⬭ I don't know.

DOCUMENTATION PAGE

NAEP #: R 202005-62A-1

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Participate in activities related to art.

Exercise Type: Multiple Choice

Multiple Packages: Age 9: Also appeared in 10-19, 11-29

Overlap:
1978-79 Package-Exercise: $\frac{9}{09-13}$

Total Time in Seconds: 82

203009-2,3

Our schools place too much emphasis on art.

- ⬭ Strongly agree
- ⬭ Agree
- ⬭ Undecided
- ⬭ Disagree
- ⬭ Strongly disagree

DOCUMENTATION PAGE

NAEP #: R 203009-62A-23

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Express reasonably sophisticated conceptions about and positive attitudes toward art and artists.

Exercise Type: Multiple Choice

| Overlap: 1978-79 Package-Exercise: | 13 12-03 | 17 12-03 |
|---|---|---|
| Total Time in Seconds: | 22 | 24 |

203010-2,3

The study of art is of no real value unless one wants to make it his life's work.

- ⬭ Strongly agree
- ⬭ Agree
- ⬭ Undecided
- ⬭ Disagree
- ⬭ Strongly disagree

DOCUMENTATION PAGE

NAEP #: R 203010-62A-23

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Express reasonably sophisticated conceptions about and positive attitudes toward art and artists.

Exercise Type: Multiple Choice

| Overlap: 1978-79 Package-Exercise: | 13 13-03 | 17 13-03 |
|---|---|---|
| Total Time in Seconds: | 31 | 29 |

203012-2,3

Buildings should be well-designed even if they cost more to build than poorly-designed buildings.

- ⬭ Strongly agree
- ⬭ Agree
- ⬭ Undecided
- ⬭ Disagree
- ⬭ Strongly disagree

DOCUMENTATION PAGE

NAEP #: R 203012-62A-23

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Express reasonably sophisticated conceptions about and positive attitudes toward art and artists.

Exercise Type: Multiple Choice

| | | |
|---|---|---|
| Overlap: 1978-79 Package-Exercise: | 13 13-04 | 17 13-04 |
| Total Time in Seconds: | 32 | 30 |

203039-2,3

In judging the quality of works of art it is best to accept the word of well-known art critics and authorities.

- ⬭ Strongly agree
- ⬭ Agree
- ⬭ Undecided
- ⬭ Disagree
- ⬭ Strongly disagree

DOCUMENTATION PAGE

NAEP #: R 203039-62A-23

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Express reasonably sophisticated conceptions about and positive attitudes toward art and artists.

Exercise Type: Multiple Choice

| | | |
|---|---|---|
| Overlap: 1978-79 Package-Exercise: | 13 12-06 | 17 12-06 |
| Total Time in Seconds: | 29 | 29 |

203046-1,2,3

When a painting has horses in it the painting is usually quite good.

- ⬭ Strongly agree
- ⬭ Agree
- ⬭ Undecided
- ⬭ Disagree
- ⬭ Strongly disagree

DOCUMENTATION PAGE

NAEP #: R 203046-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Express reasonably sophisticated conceptions about and positive attitudes toward art and artists.

Exercise Type: Multiple Choice

Age Difference: Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9 11-05 | 13 12-04 | 17 12-04 |
|---|---|---|---|
| Total Time in Seconds: | 22 | 26 | 24 |

203047-1,2,3

A drawing done in three minutes could be considered a great work of art.

- ⊂⊃ Strongly agree
- ⊂⊃ Agree
- ⊂⊃ Undecided
- ⊂⊃ Disagree
- ⊂⊃ Strongly disagree

DOCUMENTATION PAGE

NAEP #: R 203047-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Express reasonably sophisticated conceptions about and positive attitudes toward art and artists.

Exercise Type: Multiple Choice

Age Difference: Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9 10-02 | 13 13-05 | 17 13-05 |
|---|---|---|---|
| Total Time in Seconds: | 22 | 26 | 25 |

203048-1,2,3

If a painting costs a lot of money then it must be good.

- ⬭ Strongly agree
- ⬭ Agree
- ⬭ Undecided
- ⬭ Disagree
- ⬭ Strongly disagree

DOCUMENTATION PAGE

NAEP #: R 203048-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Express reasonably sophisticated conceptions about and positive attitudes toward art and artists.

Exercise Type: Multiple Choice

Age Difference: Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9 11-02 | 13 12-05 | 17 12-05 |
|---|---|---|---|
| Total Time in Seconds: | 25 | 27 | 26 |

203050-1,2,3

A work of art should tell a story.

- ⬭ Strongly agree
- ⬭ Agree
- ⬭ Undecided
- ⬭ Disagree
- ⬭ Strongly disagree

DOCUMENTATION PAGE

NAEP #: R 203050-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Express reasonably sophisticated conceptions about and positive attitudes toward art and artists.

Exercise Type: Multiple Choice

Age Difference: Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9 11-03 | 13 13-06 | 17 13-06 |
|---|---|---|---|
| Total Time in Seconds: | 23 | 25 | 24 |

The world would be better off without art like this.

- ⬭ Strongly agree
- ⬭ Agree
- ⬭ Undecided
- ⬭ Disagree
- ⬭ Strongly disagree

DOCUMENTATION PAGE

NAEP #: R 204004-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Demonstrate an open-mindedness toward different forms and styles of art.

Exercise Type: Multiple Choice

Age Difference: Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9 11-24 | 13 12-14 | 17 12-17 |
|---|---|---|---|
| Total Time in Seconds: | 23 | 28 | 26 |

Source Information:
Pablo Picasso. Weeping Woman. Etching and aquatint, 27 1/4 x 19 1/2". Collection, the Museum of Modern Art, New York.

204007-1,2,3

It's all right for sculptures to look like this.

- ⬭ Strongly agree
- ⬭ Agree
- ⬭ Undecided
- ⬭ Disagree
- ⬭ Strongly disagree

DOCUMENTATION PAGE

NAEP #: R 204007-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

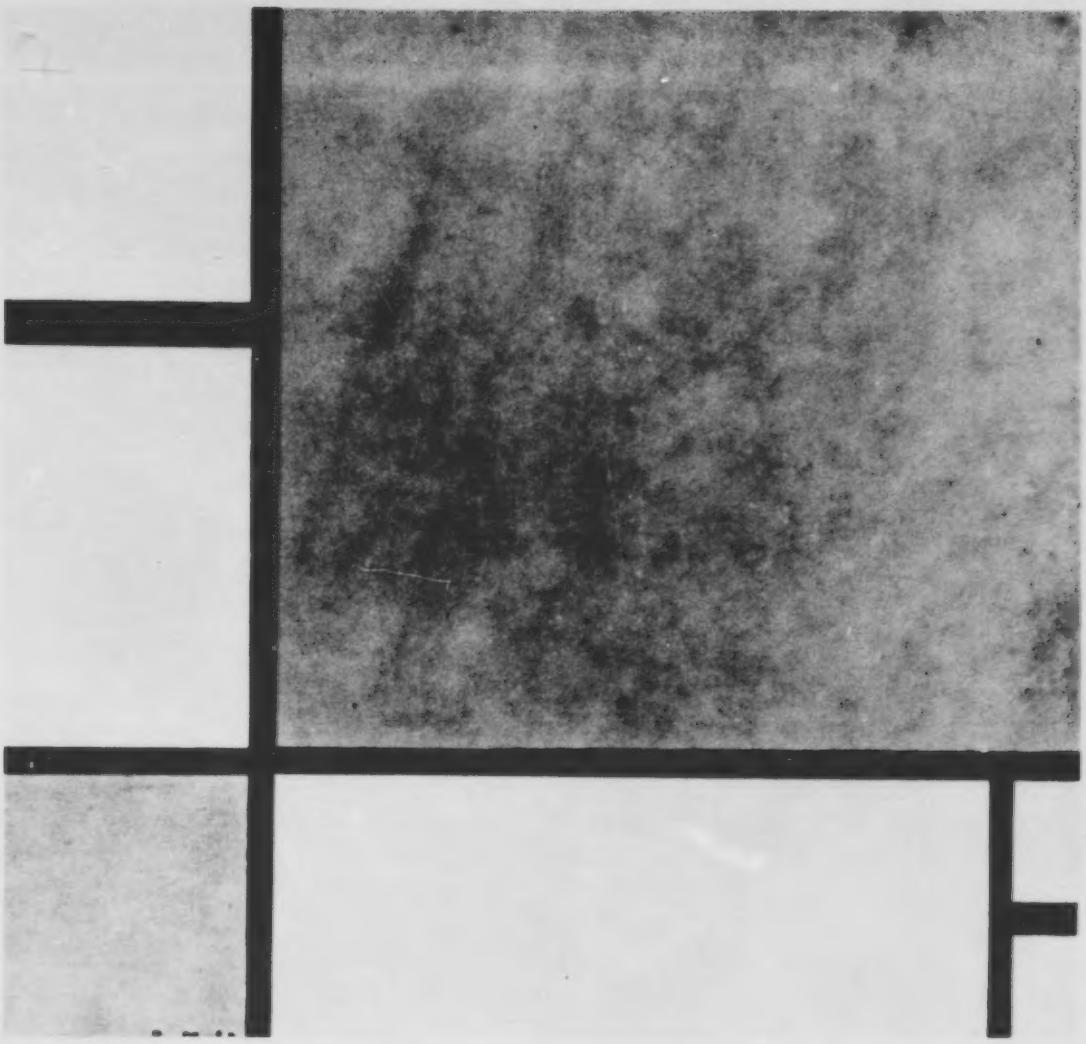
Subobjective: Demonstrate an open-mindedness toward different forms and styles of art.

Exercise Type: Multiple Choice

Age Difference: Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9 10-06 | 13 13-14 | 17 13-15 |
|---|---|---|---|
| Total Time in Seconds: | 23 | 26 | 25 |

Source Information:
Henry Moore. Recumbent Figure. 1938. Green Horton Stone, length c. 54". Courtesy of the Tate Gallery, London.



It's all right for paintings to look like this.

- ⬭ Strongly agree
- ⬭ Agree
- ⬭ Undecided
- ⬭ Disagree
- ⬭ Strongly disagree

## DOCUMENTATION PAGE

**NAEP #:** R 204008-62A-123

**Objective:** VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

**Subobjective:** Demonstrate an open-mindedness toward different forms and styles of art.

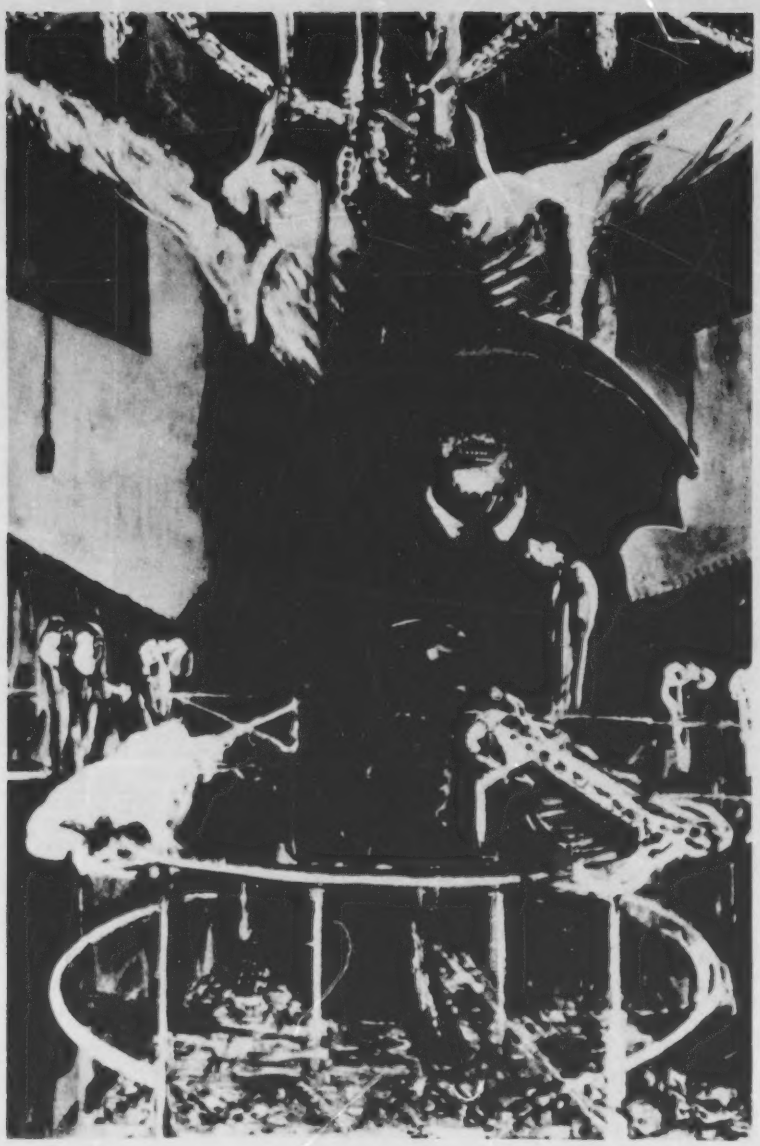
**Exercise Type:** Multiple Choice

**Age Difference:** Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9<br>11-07 | 13<br>12-13 | 17<br>12-16 |
|---|---|---|---|
| Total Time in Seconds: | 24 | 28 | 26 |

**Source Information:**

Piet Mondrian. Composition with Red, Blue and Yellow. 1930. Canvas, 20 x 20". Courtesy of Mr. & Mrs. Armand P. Bartos, New York.



Paintings should NOT look like this.

- ⬭ Strongly agree
- ⬭ Agree
- ⬭ Undecided
- ⬭ Disagree
- ⬭ Strongly disagree

DOCUMENTATION PAGE

NAEP #: R 204010-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Demonstrate an open-mindedness toward different forms and styles of art.

Exercise Type: Multiple Choice

Age Difference: Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9 10-09 | 13 12-11 | 17 12-14 |
|---|---|---|---|
| Total Time in Seconds: | 23 | 26 | 25 |

Source Information:
Francis Bacon. Painting. 1946. Oil and tempera on canvas, 77 7/8 x 52". Collection, the Museum of Modern Art, New York. Purchase.

Sculptures should NOT look like this.

- ⬭ Strongly agree
- ⬭ Agree
- ⬭ Undecided
- ⬭ Disagree
- ⬭ Strongly disagree

DOCUMENTATION PAGE

NAEP #: R 204011-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

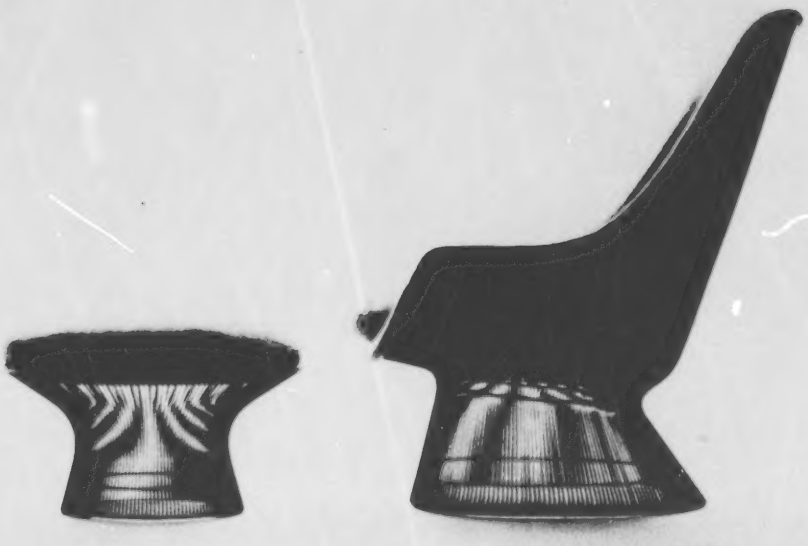
Subobjective: Demonstrate an open-mindedness toward different forms and styles of art.

Exercise Type: Multiple Choice

Age Difference: Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9 11-17 | 13 13-18 | 17 13-16 |
|---|---|---|---|
| Total Time in Seconds: | 22 | 26 | 26 |

Source Information:
Michelangelo. Moses. c. 1513-1515. Marble, 8'4" high. Courtesy of Alinari/Scala.



It's all right for furniture to look like this.

- ⬭ Strongly agree
- ⬭ Agree
- ⬭ Undecided
- ⬭ Disagree
- ⬭ Strongly disagree

DOCUMENTATION PAGE

NAEP #: R 204021-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Demonstrate an open-mindedness toward different forms and styles of art.

Exercise Type: Multiple Choice

Age Difference: Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9 10-16 | 13 13-17 | 17 13-19 |
|---|---|---|---|
| Total Time in Seconds: | 23 | 26 | 26 |

Source Information:
Warren Platner. Chair. 1966. Courtesy of Knoll International.

204024-1,2,3

All drawings should be real-looking like this.

- ⬭ Strongly agree
- ⬭ Agree
- ⬭ Undecided
- ⬭ Disagree
- ⬭ Strongly disagree

DOCUMENTATION PAGE

NAEP #: R 204024-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

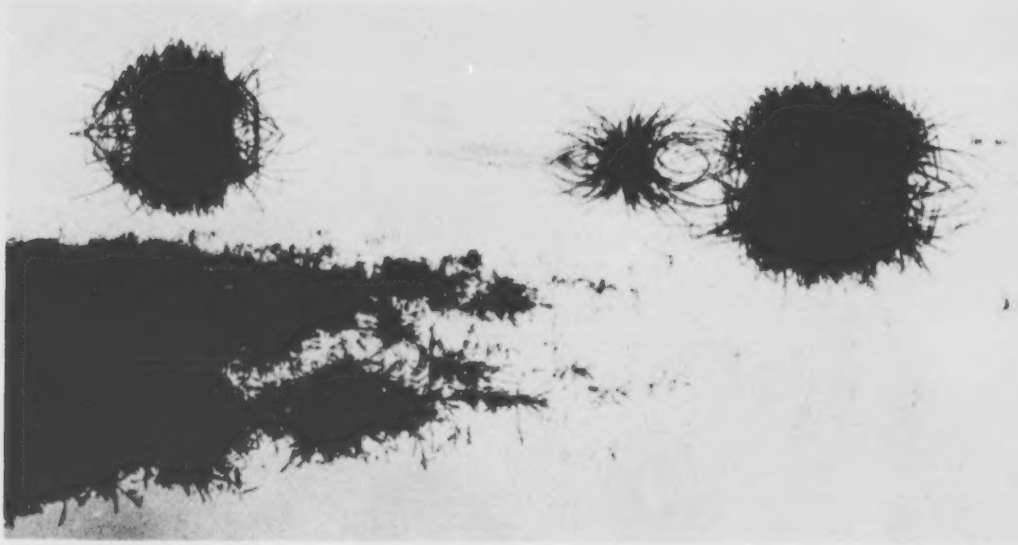
Subobjective: Demonstrate an open-mindedness toward different forms and styles of art.

Exercise Type: Multiple Choice

Age Difference: Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9 09-05 | 13 13-16 | 17 13-18 |
|---|---|---|---|
| Total Time in Seconds: | 28 | 31 | 32 |

Source Information:
Andrew Wyeth. Beckie King, 1946. Pencil, 28 1/2 x 34". Courtesy of the Dallas Museum of Fine Arts. Gift of Mr. Everett L. DeGolyer.



Photographers waste their time when they take pictures of things like this.

- ⬭ Strongly agree
- ⬭ Agree
- ⬭ Undecided
- ⬭ Disagree
- ⬭ Strongly disagree

DOCUMENTATION PAGE

NAEP #: R 204030-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Demonstrate an open-mindedness toward different forms and styles of art.

Exercise Type: Multiple Choice

Age Difference: Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9 11-06 | 13 12-12 | 17 12-15 |
|---|---|---|---|
| Total Time in Seconds: | 29 | 35 | 32 |

Source Information:
Dean Dablow. Untitled Photograph. 1973. National Assessment of Educational Progress.

205012-1,2,3

This church has some very unusual shapes. Do you think architects should experiment this way?

- ⬭ Definitely yes
- ⬭ Yes
- ⬭ Undecided
- ⬭ No
- ⬭ Definitely no

DOCUMENTATION PAGE

NAEP #: R 205012-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Demonstrate an open-mindedness toward artistic experimentation.

Exercise Type: Multiple Choice

Age Difference: Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9 11-11 | 13 13-20 | 17 13-23 |
|---|---|---|---|
| Total Time in Seconds: | 26 | 30 | 29 |

Source Information:
Le Corbusier. Notre Dame du Haut. Ronchamp, France. 1950-55.

This photograph was made by putting together parts of several different photographs. Do you think photographers should experiment this way?

- ⬭ Definitely yes
- ⬭ Yes
- ⬭ Undecided
- ⬭ No
- ⬭ Definitely no

DOCUMENTATION PAGE

NAEP #: R 205018-62A-123

Objective: VALUE ART AS AN IMPORTANT REALM OF HUMAN EXPERIENCE

Subobjective: Demonstrate an open-mindedness toward artistic experimentation.

Exercise Type: Multiple Choice

Age Difference: Nine-year-olds were given only three of the five response options.

| Overlap: 1978-79 Package-Exercise: | 9 10-15 | 13 13-23 | 17 13-26 |
|---|---|---|---|
| Total Time in Seconds: | 25 | 32 | 30 |

Source Information:
Peter Feldstein. Untitled Photograph. 1973. National Assessment of Educational Progress.

401004-1,2,3

Some works of art are very well-known because pictures of them are printed in books and prints of them are sold to hang on walls. Which one of the four paintings on this and the next page is MOST well-known? Fill in the oval beside only ONE of the four pictures.

401004-1,2,3

I don't know.

DOCUMENTATION PAGE

NAEP #: R 401004-62A-123

Objective: KNOW ABOUT ART

Subobjective: Recognize major figures and works in the history of art and understand their significance. (Significance as it is used here refers to such things as works of art that began new styles, markedly influenced subsequent works, changed the direction of art, contained visual and technical discoveries, expressed particularly well the spirit of their age, and those considered to be the major works of major artists.)

Exercise Type: Multiple Choice

| Overlap: 1978-79 Package-Exercise: | 9 09-06 | 13 13-11 | 17 13-13 |
|---|---|---|---|
| Total Time in Seconds: | 31 | 33 | 32 |

Source Information:

First page, top
Pieter Codde. The Assembly. Painting, 22 1/4 x 35 3/4". Courtesy of the Art Institute of Chicago. Mr. & Mrs. M. A. Ryerson Collection.

First page, bottom
Matthew LeNain. The Concert. Oil on canvas, 28 x 39". Courtesy of the Denver Art Museum, Denver, Colorado.

Second page, top
Herrensz Van Rijn Rembrandt. The Night Watch. 1642. Canvas, 12'2" x 14'7". Courtesy of the Rijksmuseum, Amsterdam.

Second page, bottom
Barent Fabritius. Rebecca Welcomed by Abraham. Oil on canvas, 57 1/2 x 71". Courtesy of the Art Institute of Chicago. Wirt Walker Fund.

401005-1,2,3

There are four sculptures shown on this and the next page. One of these sculptures is very well-known, because pictures of it are shown throughout the world. Which one of the four sculptures is MOST well-known? Fill in the oval beside only ONE of the four sculptures.

I don't know.

DOCUMENTATION PAGE

NAEP #: R 401005-62A-123

Objective: KNOW ABOUT ART

Subobjective: Recognize major figures and works in the history of art and understand their significance. (Significance as it is used here refers to such things as works of art that began new styles, markedly influenced subsequent works, changed the direction of art, contained visual and technical discoveries, expressed particularly well the spirit of their age, and those considered to be the major works of major artists.)

Exercise Type: Multiple Choice

| Overlap: 1978-79 Package-Exercise: | 9 11-22 | 13 12-15 | 17 12-18 |
|---|---|---|---|
| Total Time in Seconds: | 38 | 40 | 38 |

Source Information:

First page, top
German, early 14th century. Pieta of Roettgen. Wood, 34 3/4" high. Courtesy of the Rheinisches Landesmuseum, Bonn, West Germany.

First page, bottom
Luca della Robbia. Madonna of the Rose Garden. Courtesy of the Museo Nazionale del Bargello, Florence.

Second page, top
Michelangelo. Pieta. Marble. Courtesy of the Musei Vaticani.

Second page, bottom
16th century Pieta, unknown Flemish sculptor. Wood. Courtesy of the University of Iowa Museum of Art. Gift of Raymond Wielgas, 1961.

401019-1,2,3

Four works of art are shown on this and the next page. Which one was done by Leonardo daVinci? Fill in the oval beside only ONE of the four pictures.

401019-1,2,3

I don't know.

DOCUMENTATION PAGE

NAEP #: R 401019-62A-123

Objective: KNOW ABOUT ART

Subobjective: Recognize major figures and works in the history of art and understand their significance. (Significance as it is used here refers to such things as works of art that began new styles, markedly influenced subsequent works, changed the direction of art, contained visual and technical discoveries, expressed particularly well the spirit of their age, and those considered to be the major works of major artists.)

Exercise Type: Multiple Choice

| Overlap: 1978-79 Package-Exercise: | 9 11-12 | 13 13-19 | 17 13-20 |
|---|---|---|---|
| Total Time in Seconds: | 42 | 41 | 41 |

Source Information:

First page, top
Habakkuk (detail). c. 1220. Stained glass window, c. 14' high. Courtesy of the Archives Photographiques, Paris.

First page, bottom
Leonardo da Vinci. Study for the Angel's Head in "The Virgin of the Rocks." 1483. Collection of The Biblioteca Reale, Turin.

Second page, top
Pablo Picasso. The Old Guitarist. 1903. Oil on panel, 47 3/4 x 32 1/2". Courtesy of the Art Institute of Chicago. The Helen Birch Bartlett Collection.

Second page, bottom
Edvard Munch. The Cry. Lithograph. Courtesy of the National Gallery of Art, Washington, D.C. Rosenwald Collection.

402012-2,3

Which one of the following styles of art developed before the year 1900?

- ⬭ Surrealism
- ⬭ Futurism
- ⬬ Impressionism
- ⬭ Cubism

- ⬭ I don't know.

DOCUMENTATION PAGE

NAEP #: R 402012-62A-23

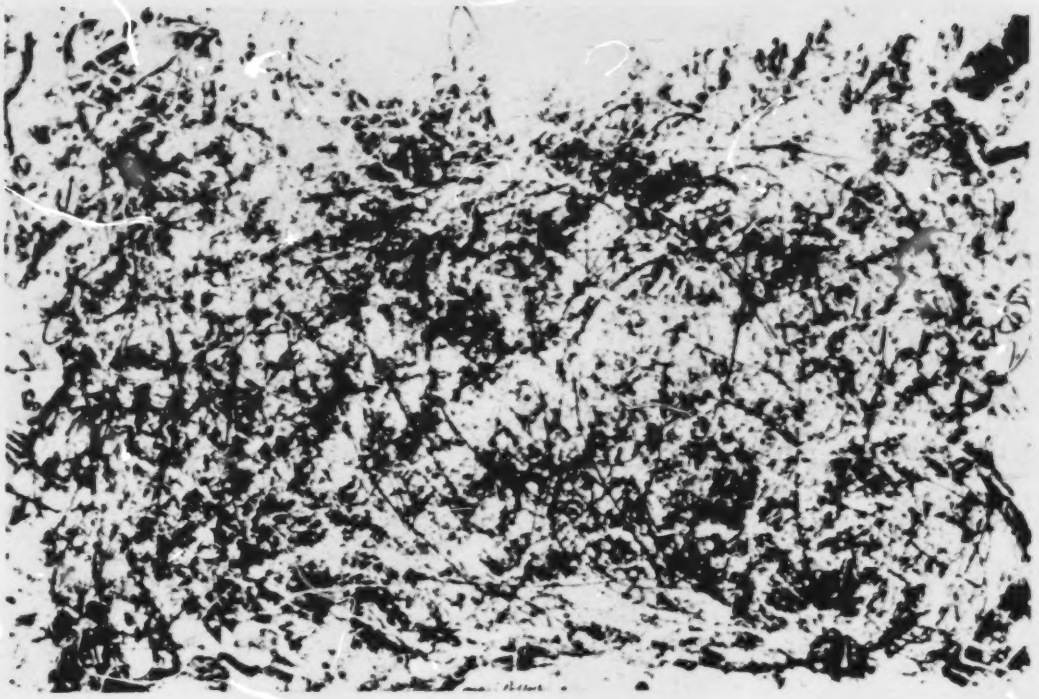
Objective: KNOW ABOUT ART

Subobjective: Recognize styles of art, understand the concept of style, and analyze works of art on the basis of style.

Exercise Type: Multiple Choice

| Overlap: 1978-79 Package-Exercise: | 13 12-09 | 17 12-11 |
|---|---|---|
| Total Time in Seconds: | 31 | 31 |

403036-2,3



This painting is an example of what style of art?

- Pointillism
- Post-Impressionism
- Abstract Expressionism
- Surrealism

- I don't know.

DOCUMENTATION PAGE

NAEP #: R 4030[illegible]-62A-23

Objective: KNOW ABOUT ART

Subobjective: Know the history of man's art activity and understand the relation of one style or period to other styles and periods.

Exercise Type: Multiple Choice

| | 13 | 17 |
|---|---|---|
| Overlap: 1978-79 Package-Exercise: | 13-12 | 13-11 |
| Total Time in Seconds: | 31 | 29 |

Source Information:
Jackson Pollock. Number 1. 1948. Oil on canvas, 68 x 104". Collection, the Museum of Modern Art, New York. Purchase.

403037-2,3

This painting is an example of what style of art?

- ⬭ Expressionism
- ⬬ Surrealism
- ⬭ Impressionism
- ⬭ Futurism

- ⬭ I don't know.

DOCUMENTATION PAGE

NAEP #: R 403037-62A-23

Objective: KNOW ABOUT ART

Subobjective: Know the history of man's art activity and understand the relation of one style or period to other styles and periods.

Exercise Type: Multiple Choice

| Overlap: 1978-79 Package-Exercise: | 13 12-10 | 17 12-12 |
|---|---|---|
| Total Time in Seconds: | 27 | 28 |

Source Information:
Salvador Dali. The Persistence of Memory. 1931. Oil on canvas, 9 1/2 x 13". Collection, the Museum of Modern Art, New York.

403054-3

What one basic method of working with clay was used to make all three of the ceramic pieces shown on this and the next page?

- ⬭ They were made with slabs of clay.
- ⬭ They were made with coils of clay.
- ⬬ They were turned on a wheel.
- ⬭ They were cast in a mold.

- ⬭ I don't know.

DOCUMENTATION PAGE

NAEP #: R 403054-62A-3

Objective: KNOW ABOUT ART

Subobjective: Know the history of man's art activity and understand the relation of one style or period to other styles and periods.

Exercise Type: Multiple Choice

Overlap:
1978-79 Package-Exercise: 17 / 13-21

Total Time in Seconds: 36

Source Information:

First page
Chuck Hindes. Earthenware Pot. 1974.

Second page, top
Earthenware jug. 18th century. Collection of Brent Wilson.

Second page, bottom
Bunny McBride. Stoneware Teapot. 1973.

403068-3

In Europe, from the fourteenth to the sixteenth century, paintings changed from almost flat, two-dimensional representations of space to representations of volume and depth, giving the illusion of three-dimensional space.

Look at the paintings on the next page. Painting A shows a flatter representation of space than Painting B. What method was used to give Painting B a greater feeling of three-dimensional space?

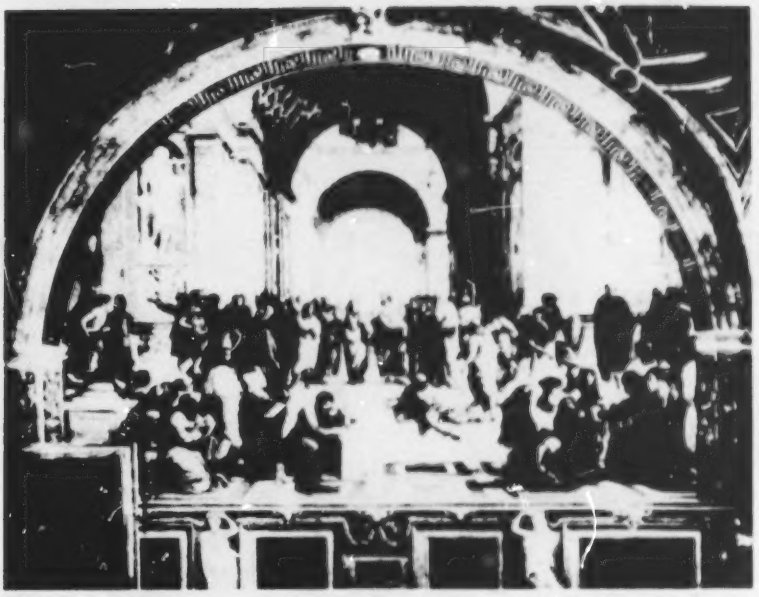
- ⬭ Figures were painted to look rounded instead of flat.
- ⬬ Objects in the back were painted higher in the picture and smaller in size to make them look farther away.
- ⬭ Figures and objects were painted in a more realistic way to make them look three-dimensional.
- ⬭ Shadows and shading were used to show depth in the painting.

- ⬭ I don't know.

403068-3

A.

B.



DOCUMENTATION PAGE

NAEP #: R 403068-62A-3

Objective: KNOW ABOUT ART

Subobjective: Know the history of man's art activity and understand the relation of one style or period to other styles and periods.

Exercise Type: Multiple Choice

Overlap: 17
1978-79 Package-Exercise: 12-13

Total Time in Seconds: 72

Source Information:

Painting A
Duccio. Christ Entering Jerusalem. From the back of the Maesta Altar, Cathedral Museum, Siena. Courtesy of Alinari/Scala.

Painting B
Raphael. The School of Athens. 1510-1511. Fresco. Courtesy of the Musei Vaticani.

403081-3

What was the main purpose of this building?

- ⬭ To provide a meeting place for the making of laws
- ⬭ To provide a place for instruction and learning
- ⬬ To provide a temple for the statue of a goddess
- ⬭ To provide a tomb for a dead ruler

- ⬭ I don't know.

DOCUMENTATION PAGE

NAEP #: R 403081-62A-3

Objective: KNOW ABOUT ART

Subobjective: Know the history of man's art activity and understand the relation of one style or period to other styles and periods.

Exercise Type: Multiple Choice

Overlap: 17
1978-79 Package-Exercise: 13-12

Total Time in Seconds: 39

Source Information:
Parthenon, Athens. Photograph Courtesy of TWA.

403083-3

What was the main purpose of this Dutch still-life painting?

- ⬭ To hang in a school
- ⬬ To hang in a home
- ⬭ To hang in a church
- ⬭ To hang in a palace

- ⬭ I don't know.

DOCUMENTATION PAGE

NAEP #: R 403083-62A-3

Objective: KNOW ABOUT ART

Subobjective: Know the history of man's art activity and understand the relation of one style or period to other styles and periods.

Exercise Type: Multiple Choice

Overlap: 17
1978-79 Package-Exercise: 13-14

Total Time in Seconds: 29

Source Information:
Willem Claesz. Still Life. c. 1630. Oil on panel, 19 1/6 x 30 1/8". Courtesy of the Art Institute of Chicago.

403090-1,2,3

This sculpture was made in which part of the world?

- America
- Greece
- Egypt
- China

- I don't know.

DOCUMENTATION PAGE

NAEP #: R 403090-62A-123

Objective: KNOW ABOUT ART

Subobjective: Know the history of man's art activity and understand the relation of one style or period to other styles and periods.

Exercise Type: Multiple Choice

| Overlap: 1978-79 Package-Exercise: | 9 09-04 | 13 13-09 | 17 13-09 |
|---|---|---|---|
| Total Time in Seconds: | 25 | 25 | 23 |

Source Information:
Horsemen, from the West frieze of the Parthenon. c. 440 B.C. Marble, 43" high. Courtesy of the Trustees of the British Museum.

403096-3

Four paintings are shown on this and the next page. One of them was painted for an aristocracy devoted to pleasure and the cultivation of beauty. Which one was produced for this aristocracy? Fill in only ONE oval.

403096-3

I don't know.

DOCUMENTATION PAGE

NAEP #: R 403096-62A-3

Objective: KNOW ABOUT ART

Subobjective: Know the history of man's art activity and understand the relation of one style or period to other styles and periods.

Exercise Type: Multiple Choice

Overlap: 17
1978-79 Package-Exercise: 12-07

Total Time in Seconds: 36

Source Information:

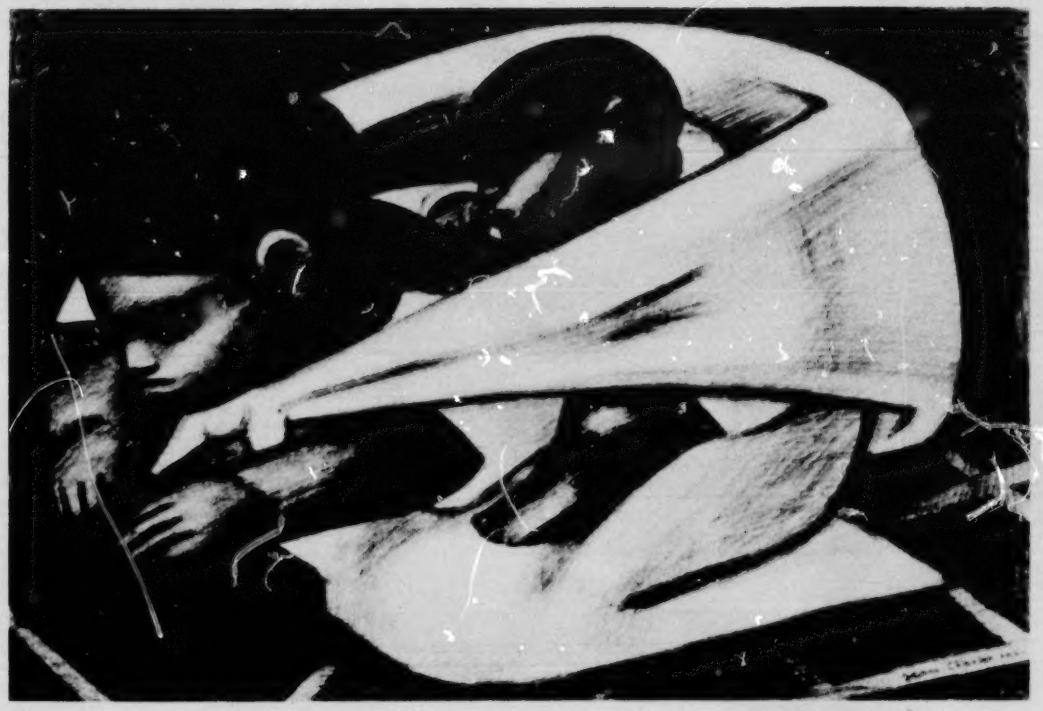
First page, top
El Greco. Expulsion from the Temple. c. 1572-1574. Oil on canvas, 4'8" x 4'11". Courtesy of the Minneapolis Institute of Arts, Minneapolis, Minnesota.

First page, bottom
Paul Cezanne. The Cardplayers. c. 1890-1892. Oil on canvas, 25 1/2 x 32". Courtesy of the Metropolitan Museum of Art. Bequest of Stephen C. Clark, 1960.

Second page, top
Johannes Vermeer. Officer and Laughing Girl. c. 1656. Oil on canvas, 20 x 18". Copyright, The Frick Collection, New York.

Second page, bottom
Jean-Honore Fragonard. The Swing. c. 1766-1769. Oil on canvas, 32 x 25 1/2". Courtesy of the Trustees of the Wallace Collection.

503014-1,2,3



What is the BEST reason for judging this print to be a good work of art?

- It has a number of circular shapes.
- **It has a powerful design.**
- It has a mother and child.
- It has light and dark lines.

- I don't know.

DOCUMENTATION PAGE

NAEP #: R 503014-62A-123

Objective: MAKE AND JUSTIFY JUDGMENTS ABOUT THE AESTHETIC MERIT AND QUALITY OF WORKS OF ART

Statements of aesthetic quality are those that characterize the various aspects of a work of art, while statements of aesthetic merit are assertions about the degree of goodness or badness of the work. Justifications of aesthetic merit are based on criteria such as the degree to which the work is integrated and whether contact with the work results in a vivid and fused experience.

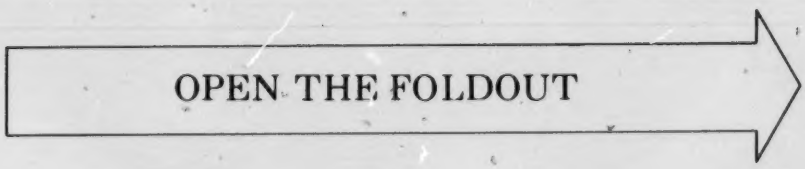
Subobjective: Apply specific criteria in judging works of art.

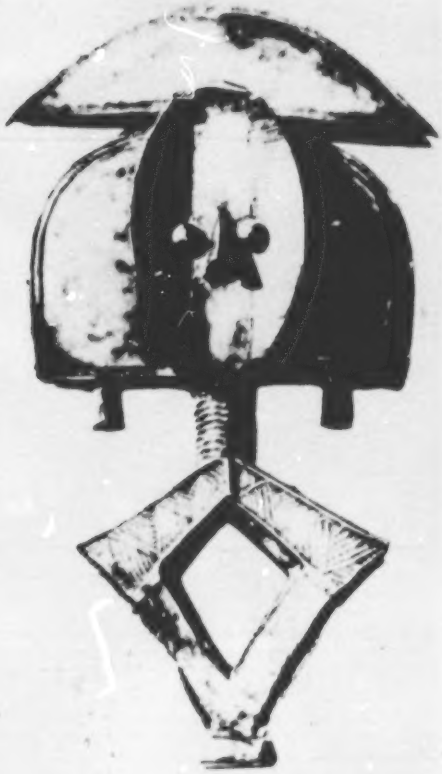
Exercise Type: Multiple Choice

| Overlap: 1978-79 Package-Exercise: | 9 09-10 | 13 13-13 | 17 13-22 |
|---|---|---|---|
| Total Time in Seconds: | 32 | 32 | 32 |

Source Information:
Jean Charlot. Mother and Child. 1941. Lithograph, 12 1/2 x 18 5/8". Collection, the Museum of Modern Art, New York. Gift of Albert Carman.

# FOLDOUT





503043-3

Open the foldout. Look at the works of art shown on the foldout. What is the BEST reason for thinking that these four very different works of art could ALL be considered to be good?

- ⬭ Each is highly unusual and creative.
- ⬭ It is possible to like each of them.
- ⬭ Each is composed of very interesting shapes.
- ⬬ Each successfully expresses the culture in which it was made.

- ⬭ I don't know.

DOCUMENTATION PAGE

NAEP #: R 503043-62A-3

Objective: MAKE AND JUSTIFY JUDGMENTS ABOUT THE AESTHETIC MERIT AND QUALITY OF WORKS OF ART

Statements of aesthetic quality are those that characterize the various aspects of a work of art, while statements of aesthetic merit are assertions about the degree of goodness or badness of the work. Justifications of aesthetic merit are based on criteria such as the degree to which the work is integrated and whether contact with the work results in a vivid and fused experience.

Subobjective: Apply specific criteria in judging works of art.

Exercise Type: Multiple Choice

Overlap: 17
1978-79 Package-Exercise: 12-10

Total Time in Seconds: 58

Source Information:

Second page (foldout), top
Gian Lorenzo Bernini. Louis XIV. Bronze, 33 1/8 x 39 3/8 x 17". Courtesy of the National Gallery of Art, Washington, D.C. Samuel H. Kress Collection.

Second page (foldout), bottom
Kitagawa Utamaro. House Cleaning at the End of the Year (one of five scenes). c. 1800. Colored woodcut. Courtesy of the Nelson Gallery-Atkins Museum, Kansas City, Missouri. Nelson Fund.

Third page, top
African Guardian Figure. Bakota. 19th-20th century. Wood covered with brass and copper, 26 1/2" high. Courtesy of Charles Ratton, Paris.

Third page, bottom
Portrait of a Roman. Roman Sculpture. c. 80 B.C. Marble, life-size. Courtesy of Alinari/Scala.

504008-1,2,3

The ONE best reason for saying that a painting is good is because

- ● it is organized in a pleasing way.
- ○ it took a long time to make.
- ○ everybody likes it.
- ○ a famous art museum bought it.

- ○ I don't know.

DOCUMENTATION PAGE

NAEP #: R 504008-62A-123

Objective: MAKE AND JUSTIFY JUDGMENTS ABOUT THE AESTHETIC MERIT AND QUALITY OF WORKS OF ART

Statements of aesthetic quality are those that characterize the various aspects of a work of art, while statements of aesthetic merit are assertions about the degree of goodness or badness of the work. Justifications of aesthetic merit are based on criteria such as the degree to which the work is integrated and whether contact with the work results in a vivid and fused experience.

Subobjective: Know and understand criteria for making aesthetic judgments.

Exercise Type: Multiple Choice

| Overlap: 1978-79 Package-Exercise: | 9 11-18 | 13 12-16 | 17 12-19 |
|---|---|---|---|
| Total Time in Seconds: | 32 | 31 | 32 |



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